

STABAT MATER

G. Rossini

FLUTE I-II

Nº 1.

INTRODUCTION.

And.^{mo} moderato. $\text{♩} = 132$

1. *unis* *ff* *crui - cun - la - cri* *14* *V.¹* *15* *Sop. 1.^o* *jux - ta*

2. *ff* *4* *SOLO. 1.^o*

3. *f* *1* *1* *4* *SOLO. 1.^o* *Sop.* *2* *f* *Tutta forza.* *ff* *pp* *1* *1* *4*

4. *pp* *ff* *pp* *7* *p cres.* *5* *ff* *B^{ss}*

Nº 2.

AIR.

Allegretto maestoso $\text{♩} = 100$

5. *ff* *12* *pp* *tutta forza.* *unis.* *8* *Ten.* *SOLO.* *f* *6* *pp* *sf* *sf* *sf* *pp* *sf* *sf* *pp* *V.¹* *Cl.*

per - tran - si

FLUTE I-II

2

solo, f

dol.

unis.

7

a Tempo.

col canto.

SOLO.

8 *tutta forza*

unis.

Ten.

que mo-rebat et do-lebat

9

que am-rebat et do-

16

lebat

Nº 3. *Largo* $\text{♩} = 69$

DUO.

10

plari *piam matrem contemplant*

4 **11** **14** **2** **4**

7 *Vº 4º*

Allºo maetoso. $\text{♩} = 104.$

Nº 4. *AIR.*

13

14 *SOLO.*

dolce.

15

16 *SOLO*

dol.

3

№ 5. TACET. Allegretto moderato. $\text{♩} = 80$.

No. 6.
 QUATUOR.

Cl.
 SOLO.
 10
 15
 5
 Ten.
 me o vi li de.
 20
 1
 15
 5
 SOLO.
 de di vi de
 21
 7
 5
 22
 12
 5
 SOLO.
 sta re
 23
 8
 Sop: 2^o
 SOLO.
 cru cem tecum sta re
 in plane tu do.
 jux ta cru cem tecum

FLUTE I-II

4

V^o 1^o **SOLO. 1^o** **ff** **ff** **mi - hi jam non sis a** **24** **7 12** **20** **SOLO** **re - unis. plan - ge - re > > >** **42**

N^o 7. CAVATINE. **And^{te} grazioso. ♩ = 104.** **ff** **SOLO.** **26** **4 B.S.** **27** **28** **4 Sop.** **morem li - li - i - ob a** **Bns SOL.** **29** **15**

N^o 8. AIR et CHOEUR. **Andante maestoso. ♩ = 66.** **ff** **30** **31** **20** **32** **33** **34** **14**

N^o 9. TACET. **Allegro ♩ = 144.** **ff** **N^o 10. FINAL.**

FLUTE I-II

5

Sup.
men a *f*

35

36 *ff*

37 SOLO.
tutta forza. *pp*

6 Sop.
men in sempiter na ste *ff*

38 *p* *f* *ff*

39 *p* *f*

40 Andantino moderato. $\text{♩} = 132$

41 *Tempo animato.*

42

ff *ff* *ff* *ff*

FINE

STABAT MATER

OBOE I-II

And.^{mo} moderato $\text{♩} = 152$.

G. Rossini

N.º 1.
INTRODUCTION.

Bus Clles Ob. Bus Clles Ob.

f *f* 15

1

Sop: 1^{re}

15 jux-ta cru-cem

Ob.

la - cri - mo - sa

2

Fl. Ob.

4 *p* 5

Ten:

Ob. 3

dom pe-u - bat fi - li -

f *tutta forza, pp* 2

Sop. SOLO. Ob.

do - - lo-ro *f* *ff*

4

pp *ff* *pp* Bus Clles

Ob. Bus Clles Ob.

f 7 *cres. p* 3 *ff*

OBOE I-II

2.

Allegretto maestoso ♩ = 100.

Vcl. 1. [5] Ob.

Nº 2. AIR. *ff* *ff* 12 *pp*

Fl: SOLO. *f* tutta forza.

[6] *sf* *sf* *sf* *pp*

Vcl. 1. Cl: Fl: SOLO. *sf* *pp* *sf* *sf* *f* *pp*

[7] *f* *ff* *p* *sf* *p* *sf* *p* *p*

sf *p* *sf* *p* *sf* *p* *pp*

Vcl. 1. SOLO. [8] *f* tutta forza. *colcanto a tempo.*

OBOE I-II

3

9

Ten.

que moe rebat et do lebat et tre

Ten.

mebat cum vi debat

ff *fp* *>*

que moe rebat et do lebat et tre

mebat cum vi debat

ff *pp*

SOLO.

SOLO.

Nº 5.

DUO.

Largo $\text{♩} = 69$.

Cor.

Vº 4º

Vº 4º

dol.

ff

10

Ten.

deret Christinatrem si videret

f *pp*

11

8 5

12

tanto in tan-to suppli-ci-o quis non dol.

5 2

lentem dolentem cun fi-li-o

ff

2

OBOE I-II

4

Cor. Vc 1^o Vc 2^o

dolce. *ff*

Nº 4. *All^{mo} maestoso* $\text{♩} = 104.$

A I R.

13

6 dol. *sf sf* 1 *ff*

14 15 Tim. Vc 2^{do}

15 *sf* 2 *sf* 2 *sf*

6 dol. *sf sf sf* 1 *ff*

16 17 Cl:

16 *p* 4 *sf sf* 5

18

4 *sf sf sf* 3 *tutta forza.*

OBOE I-II

5

Nº 5 Tacet

Alleg^{ro} moderato ♩ = 80.Nº 6.
QUATUOR.

19

sf sf sf 5 pp ff

20

ff pp ff

21

ff 7 ff 3 ff 5 ff

22

sf 12 ff 12

23

SOLO. f p

24

pp cres. ff 7 12

15 *f* 8 *Ten. cor-di me-o*

15 *f* 8 *poenas me-cum SOLO.*

3 *ro de-si-de-ro* 1 *ff*

SOLO.

OBOE I-II

6

Sop: *mi - bi jamnon sis a* **SOLLO.** Sop 4: *20 - cla - ra*

ff **8** *fac me tecum* *ff* **25** **42**

Nº 7. **CAVATINE.** *Andante grazioso* $\text{♩} = 104$. **4** **Cl.** *f* *p* *ff*

26 *B^{ns} Solo.* **4** **Cl.** *f* *p* *ff*

27 *ff* *ff* *ff* **1** *ff* *ff* **4**

Sop. **28** *morem fili i - oha* *sf sf sf* **4** *f* *B^{ns} Solo.* **Cl.**

f **2** **6**

Nº 8. *Andante maestoso* $\text{♩} = 66$. **MR et CHOEUR.** **29** **9**

OBOE I-II

7

30 31

fensus porte virgo sim defen *ff*

3 1

Sop. 32

Facno cruce custo

12 fensus porte virgo de fen *ff* *ff*

Sop: Solo.

3 7

gra ti

33

-a *ff*

tutta forza.

Nº 9 Tacet.

Allegro $\text{♩} = 144.$

Nº 10.

FINAL.

ff

1 1

34 Sop:

5 men a *f* 3 men a *f*

35 unis.

unis.

1 Sop. unis.

36

unis.

ff

OBOE I-II

8

mus. tutta forza.

mus. SOLO.

37 *pp*

38 *ff* *ff*

39 *p* *cres.* *f* *ff*

40 *ff* *Andantino moderato* $\text{♩} = 132.$

41 *Bas.* *Sop.* *a tempo animato.*

42

sf *sf*

FINE.

STABAT MATER

CLARINET I-II

G. Rossini

Nº1.
INTRODUCTIONAnd.^{mo} moderato. $\text{♩} = 152$ B^{us}

And.^{mo} moderato. $\text{♩} = 152$

Nº1.
INTRODUCTION

B^{us}

Vn. 1^o SOLO.

1

f ff

ff

Ten.

smorz

Stabat mater do. lo. pp

pp

SOLO.

2

ff

Fl.

smorz.

3

p

1

3

f

tutta forza

CLARINET I-II

3

pp *ff* *SOLO.*

pp *ff* **4**

pp *f* *vlls* *f* *vlls*

vlls **4** *p cres.* *dol.* *ff*

Nº2. AIR. *en Si b. All.º maestoso. ♩ = 100.* *vlls* **5** *SOLO.*

ff *ff* **12** *pp* **8**

f *tutta forza.*

6 *pp* *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf* *pp* *vlls pp*

CLARINET I-II

SOLO.

7

f *ff* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *pp*

SOLO.

col canto. 8

8

f *tutta forza*

p

9

ff *fp* *>*

ff *fp* *>* *fp* *pp*

Ob.

SOLO.

1

Bns

CLARINET I-II

Nº5. en La *Largo* $\text{♩} = 69$
 Cor.
 D'0.

10 Sop. 1º Solo.
 Quis est homo qui non fletet Christi *f*

11

con tris ta ri pi am ma trem — con — tem — pla ri. *pp*

12

2 Solo.
 col canto. 4 1 *ff*

CLARINET I-II

6

en La. All.^{mo} maestoso.Nº4.
AIR.

Measures 1-12. The score is in 3/4 time. The upper staff (treble clef) contains the main melody with various ornaments and slurs. The lower staff (bass clef) provides harmonic support with sustained notes and some rhythmic patterns. Dynamics include *sf* (sforzando) and *f* (forte).

Measures 13-22. Measure 13 is marked with a box containing the number 13. The section is labeled "SOLO." above the staff. It features a trill (*tr.*) in measure 14 and a dynamic range from *ff* (fortissimo) to *pp* (pianissimo). A *dol.* (dolce) marking is present in measure 13. The lower staff continues with harmonic accompaniment.

Measures 23-32. Measure 23 is marked with a box containing the number 14. The section is labeled "SOLO." above the staff. It begins with a *dol.* (dolce) marking. The melody is sustained and expressive, ending with a *f* (forte) dynamic in measure 32. The lower staff remains mostly silent during this solo passage.

Measures 33-42. Measure 33 is marked with a box containing the number 15. The section begins with a *pp* (pianissimo) dynamic. It includes a first ending bracket over measures 34-36, marked with a "1" and *sf* (sforzando), and a second ending bracket over measures 37-40, marked with a "2" and *sf*. The lower staff provides accompaniment.

Measures 43-52. Measure 43 is marked with a box containing the number 16. The section is labeled "SOLO." above the staff. It features a trill (*tr.*) in measure 44 and a dynamic range from *ff* (fortissimo) to *pp* (pianissimo). A *dol.* (dolce) marking is present in measure 43. The lower staff continues with harmonic accompaniment.

Measures 53-62. Measure 53 is marked with a box containing the number 17. The section is labeled "SOLO." above the staff. It begins with a *dol.* (dolce) marking. The melody is sustained and expressive, ending with a *f* (forte) dynamic in measure 62. The lower staff remains mostly silent during this solo passage.

Measures 63-72. The section begins with a *p* (piano) dynamic. The melody is characterized by triplet rhythms, indicated by "3" over groups of notes. The lower staff provides accompaniment with similar triplet patterns.

Measures 73-82. Measure 73 is marked with a box containing the number 17. The section begins with a *ff* (fortissimo) dynamic, followed by *f* (forte) and *sf* (sforzando) markings, and ends with a *pp* (pianissimo) dynamic. The melody includes triplet rhythms. The lower staff provides accompaniment with triplet patterns.

7

N^o 5 Tacet.

en Sib. Alf.^{to} moderato. ♩ = 80.

N^o.6.
QUATUOR.

cu Si^b. All.^{mo} moderato. ♩ = 80.

19

pp

1

Ten.

SOL.O.

1

Sanc.ta mater istud agas

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The left hand provides a simple harmonic accompaniment. The piece is marked with a "1" in the first measure, indicating a first ending. The score includes various musical notations such as notes, rests, and a first ending bracket.

20

1

ff

pp

ff

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of B-flat major. It features a piano accompaniment and a vocal line for Soprano 4th (Sop. 4a). The piano part has a *pp* (pianissimo) marking. The vocal line has a *SOL. 4a* marking. The lyrics are "tui na-ti vul-ne ra-ti pp". The score is divided into measures by bar lines, with some measures containing rests or specific notes.

CLARINET I-II

pp 1 2 *f*

21 *ff* 7

ff 3 *ff* *p* *ff* 3 *ff* *p*

SOLO. *SOLO.* 22 *ff*

pp 1 1 1

2 *f*

23 *ff* *pp* *cres.*

Altos et Vllrs 24 *pp* 5

CLARINET I-II

9

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some rests. The key signature has one flat (B-flat).

Second system of the musical score. It begins with a measure number '12' and a dynamic marking 'pp'. The music continues with various note values and rests. A measure number '1' appears later in the system.

Third system of the musical score. It includes a measure number '25' and a dynamic marking 'ff'. The music features a mix of note values and rests, with some beaming.

Fourth system of the musical score. It includes a measure number '9' and a dynamic marking 'pp'. The system concludes with a measure number '22'. The music is characterized by a steady flow of notes and rests.

N.º 7.
CAVATINE.

en La And.^{te} grazioso. $\text{♩} = 104$

Cors. SOLO.

Fifth system of the musical score, marked 'N.º 7. CAVATINE.' and 'en La And.^{te} grazioso. $\text{♩} = 104$ '. It includes the instruction 'Cors. SOLO.' and shows a grand staff with treble and bass clefs. The music is in 4/8 time and features a series of eighth notes.

Sixth system of the musical score. It includes a measure number '26' and a dynamic marking 'ff'. The music features a mix of note values and rests, with some beaming.

Seventh system of the musical score. It includes a measure number '27' and a dynamic marking 'ff'. The music features a mix of note values and rests, with some beaming.

Eighth system of the musical score. It includes a measure number '27' and a dynamic marking 'ff'. The music features a mix of note values and rests, with some beaming.

CLARINET I-II

10

28 *sf sf sf* 4 *1^{re} SOLO. SOLO.* *f* *p*

f 2 6

N°8.
AIR
et CHŒUR.

en Si^b And.^{te} maestoso. ♩=66.

29 *ff* 6

Sop: SOLO.

ma-tus et ac-cen-sus dol.

30 *f ff*

5 *f* *ff*

Fac me cruce cus-to-dol.

31 *ff* *p* 2 *ff*

ma-tus et ac-cen-sus dol.

32 *f ff* 5 1

Sop: Chœur.

Fac me cruce cus-to

ff *p* *ff*

33

N° 9 Tacet.

en Sib Allegro. $\text{♩} = 144$.

N° 10.

FINAL.

ff

1

1

34

Sop.

2

Insempi-ter-na

soe, cu - la a -

f

1

f

35

1

2

ff

unis.

Sop.

36

-men in sem-pi-ter-

37

SOLO.

tutta forza.

pp

CLARINET I-II

12



FINE

STABAT MATER

BASSOON I-II

G. Rossini

2

And.^{te} moderato $\text{♩} = 132.$

N.º 1.

INTRODUCTION.

pp f pp 4 pp

1

f ff

smorzando. pp

SOLO.

2

1 ff

smorzando. 1 p

SOLO.

3

tutta forza. pp

BASSOON I-II

3

Nº 2
A I R.

BASSOON I-II

4

7

f ff sf> sf> sf> sf> sf>

SOLO.

sf> sf> sf>

col canto a tempo. 6

8

f tutta forza

9

ff fp

p fp pp

SOLO.

Cor. SOLO. Vcllo

Nº3. DUO. Largo $\text{♩} = 69$ dol. 3

10

SOLO.

ff 1 *f>* *>*

SOLO.

2 *pp* 2 *>* *>* *f*

BASSOON I-II

5

11 SOLO.

dol. $f > f >$ 1 dol.

SOLO. 12

dol. $f > f >$ $<$ $>$ sf

Cor.

col canto. 2 3

Allegretto maestoso $\text{♩} = 104.$

Nº 4. AIR.

2 sf 2 sf 2 sf

13 SOLO.

2 dol. 2 dolce. ff f ff

14 SOLO.

dol. f

15

$>$ pp 1 2 2 sf

SOLO.

2 dol. 2 dol. ff $>$ pp ff

BASSOON I-II

6

16 SOLO

dol. *pp*

p sollo voce. *f* *sf*

17

pp sollo voce.

18

ff *pp* tutta forza.

ff

Nº. 5 tacet.
Nº. 6.
QUATUOR.

Allegretto moderato. ♩ = 80.

f

19 Sup.

ff

San - ta ma - ter is - tud

BASSOON I-II

7

pp 1 f

20 f ff

p ff pp

Sop. 49
tū nati vultu rati pp 1 pp f

f

21 ff

ff 2 sf 2

BASSOON I-II

8

SOLO. SOLO.

22

23

24

25

12

p *pp* *ff* *pp* *f* *f* *ff* *pp* *pp* *f* *ff*

1 *1* *cres.* *1*

Nº 7.
SAVATINE

Cor. Cl:
Andante grazioso $\text{♩} = 104$.
dolce. *f*

BASSOON I-II

10

Andante maestoso ♩ = 66.

Nº 8.
AIR et CHOEUR.

Tr.

ff

29

pp

SOLO

pp

30

f *ff* *ff*

31

pp

dol.

SOLO.

f *p*

32

f *ff*

pp

Measures 32 and 33 of the Bassoon I-II part. Measure 32 contains a melodic line with a crescendo hairpin and dynamic markings *p* and *ff*. Measure 33 is marked with a box containing the number 33 and features a melodic line with a *tutta forza.* instruction.

N° 9 Tacet.

Allegro $\text{♩} = 144$

N° 10.

FINAL.

Measures 34 and 35 of the Bassoon I-II part. Measure 34 begins with a *ff* dynamic marking and contains a first ending bracket labeled '1'. Measure 35 contains a second ending bracket labeled '2' and a vocal line with the lyrics 'In sempiterna sae - cu - la a' followed by a *f* dynamic marking.

Measures 36 and 37 of the Bassoon I-II part. Measure 36 is marked with a box containing the number 34 and contains a vocal line with the lyrics 'In sempiterna sae - cu - la a' followed by a *f* dynamic marking. Measure 37 contains a melodic line with a *f* dynamic marking.

Measures 38 and 39 of the Bassoon I-II part. Measure 38 contains a melodic line with a *f* dynamic marking. Measure 39 contains a melodic line with a *f* dynamic marking.

Measures 40 and 41 of the Bassoon I-II part. Measure 40 is marked with a box containing the number 35 and contains a melodic line with a *ff* dynamic marking. Measure 41 contains a melodic line with a *ff* dynamic marking.

Measures 42 and 43 of the Bassoon I-II part. Measure 42 contains a melodic line with a *ff* dynamic marking. Measure 43 contains a melodic line with a *ff* dynamic marking.

BASSOON I-II

12

36

ff

37

tutta forza.

ff

p

cres.

38

f

ff

p

cres.

f

ff

cres.

BASSOON I-II

13

39 *p* *cres.* *f* *ff* *ff*

40 *pp* *Andantino modto* $\text{♩} = 152$

41 *sf* *1o tempo animato.*

42 *sf* *sf*

FINE

STABAT MATER

HORN I-II

G. Rossini

Nº 1.
INTRODUCTION.

And^{mo} moderato. $\text{♩} = 132$.

SOLO.

12

ff

1

Sop.
Stabat mater du lo *pp*

6

la - cri - mo - sa

4

2

ff

14

Ten.
dum pen - de - bat. fi - li - us **3** *f*

tutta forza. *pp*

8

Sop.
dum pen - de - bat. fi - li *ff*

pp

4

ff

pp

11

B^{ns}

p

ff

HORN I-II

2

Nº2.
AIR.

en Mi \flat

ff *ff* 5

5

ff *pp*

f *tutta forza.*

6

pp *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf*

7

pp *sf* *sf* *sf* *pp* 1

HORN I-II

3

First system of music for Horn I-II, measures 1-7. The music is in 2/4 time and features a melodic line in the right hand and a supporting line in the left hand.

Second system of music for Horn I-II, measures 8-14. Measure 8 is marked with a box containing the number 8. The dynamic *tutta forza.* is indicated in measure 9, and *p* is indicated in measure 12.

Third system of music for Horn I-II, measures 15-22. Measure 19 is marked with a box containing the number 9. Dynamics include *ff*, *f p*, and *pp*.

Fourth system of music for Horn I-II, measures 23-30. Dynamics include *ff*, *f p*, and *f/p*. The system ends with a double bar line and the number 11.

Fifth system of music for Horn I-II, measures 31-37. Measure 31 is marked with a box containing the number 10. The tempo *Largo* and metronome marking $\text{♩} = 69$ are indicated. The key signature changes to one sharp (F#). The dynamic *ff* is indicated. The text "Nº 5. DUO." is written to the left of the staff. The text "Flora Christi matrem si vi -" is written below the staff.

Sixth system of music for Horn I-II, measures 38-44. The dynamic *Dol.* is indicated. The number 1 is written below the staff in measures 39, 42, and 44.

Seventh system of music for Horn I-II, measures 45-51. Measure 45 is marked with a box containing the number 11. The dynamic *pp* is indicated. The dynamic *sf* is indicated in measures 46, 47, 48, and 49. The dynamic *f> f>* is indicated in measure 50. The text *SOLO.* is written above the staff. The number 2 is written below the staff in measure 51.

HORN I-II

4

Sop.

12 SOLO.

contristari piam matrem con - tem - pla - ri quis non posset

sf sf sf sf f f

Sop.

sf

len - - - - - ten cum - - fi - li -

tr tr

Vio 1^o

5

Nº 4.

AIR.

Allegretto maestoso 104.

2 *f* 2 *sf* 2 *sf*

13 SOLO.

2 Dol. 4 *sf sf* 1 *ff*

14 SOLO.

Dol.

f > pp

15

SOLO.

1 *sf* 2 *sf* 2 *sf* 2

HORN I-II

5

16

SOLO.

Dol.

4 sf sf sf 1 ff

f

pp

p

SOLO.

17

sf sf

pp

SOLO.

18

sf sf sf

pp

tutta forza.

Nº 5 Tacet. Allegretto moderato ♩ 80.

Nº 6. QUATUOR.

en FA

Vio 4º

Ten.

Sancta

sf sf sf 10 5

20

Ten

mater istud agn

pp

19 cordi me-o cordi me-o ff 5

HORN I-II

6

Sop. Sop.

ff 3 *pp* 19 *pp* *ff* *p*

21

ff 5 *ff* *ff* *p*

ff *ff* *p* *sf* *p*

1 2 3 4 5 6 7 8

22 Baso. 9 10 11 12 13 14 *ff* 5 *pp* 21

23 Fl. *ff* 5 *f* *ff* 24 Sop. 7 34 Vir-go

25 *pp* 21 *ff* 42

vir gi um procla ra

Nº 7. CAVATINE.

Andante grazioso en All. Cl. *dol.* 1 *f* *> p*

26 Bns. Cl. *ff* *pp* 4 *f* *> p*

HORN I-II

27

ff pp ff ff ff 1 *ff ff ff*

28

1 *dol.* *>* *sf sf sf pp* 4 Bus. *Cl.*

f > p f 6

en Fa.
Nº 8.
AIR
et CHOEUR.

Andante maestoso ♩ = 66.

ff sostenuto.

29

pp

30

2 *f ff*

31

pp 2

ff > p 2 *f*

32

ff *pp*

HORN I-II

8

Sop: Sop: SOLO. 33

Fac me cruce custod.

3

ff

tutta forza.

Nº 9 Tacet.

Nº 10. FINAL. en Mib Allegro 144.

ff

1

1

34 Sop. 35

8

f

1

ff

ff

36

ff

ff

HORN I-II

9

37

tutta forza.

6

38

p cres.

f *sf* *sf* *sf* *sf* *sf* *sf* *f* *p* cres.

f/p cres.

f *sf* *sf* *sf* *sf* *sf* *sf* *sf*

39

f *ff* *ff*

40 And^{mo} moderato. $\text{♩} = 132$. *Bus* 1^o Tempo animato.

12

41 *sf*

42

Fine.

STABAT MATER

G. Rossini

HORN III-IV

Nº 1. INTRODUCTION

Andantino moderato. $\text{♩} = 132$.

Cors en MIb

Fl.

1

ff

2

pp

stabat mater dolor

3

p

f

tutta forza. *pp*

4

ff

pp

Sopra

dum pen-debat li-li

ff

pp

5

p cres.

ff

HORN III-IV

2

Allegretto maestoso $\text{♩} = 100$

Corn in E♭ bas.

Nº 2.

AIR.

ff ff 5 pp

ff pp

f tutta forza.

pp sf sf sf sf pp sf

pp 4 sf sf sf sf sf sf sf

SOLO. 1 cres.

HORN III-IV

3

8

f tutta forza.

9

p *ff* *f* *p* *pp*

ff *f* *p* *sf*

Nº 5. *Largo*. 69.

DO. *dol.* Cors en LA \flat bas. 5 *ff* 1 *Sop.* Hoed Christmatten sei

SOLO. *dol.* deret Christi *pp* 1

11

1 *pp* *sf* *sf* *sf* *sf* 6 contristari piam n. drem con tem

12

plati quoniam poset *sf* *sf* *sf* *sf* 5 *sf* lon col canto.

HORN III-IV

4

tem cum dol. 3 *ff*

All^{mo} maestoso $\text{♩} = 104$.
Nº 4 AIR
2 Cors en LA bas 2 *f* 2 *f*

13 SOLO. 2 dol. 4 *sf sf sf* 1 *ff* 14 dol.

15 *f* *pp*

1 *f* 2 *f* 2 *f* SOLO. 2 dol.

16 4 *sf sf sf* 1 *ff* dol.

f *pp* *p*

17 sotto voce. *sf sf sf* *pp*

HORN III-IV

5

18

sotto voce *sf sf pp* tutta forza.

Nº 5. TACET. en mi b

Nº 6. QUATUOR.

19

sf sf sf 10 *ff* 7

pp *f* 8

20

cordi me-o cordi me-o *ff* 3 *ff* 8

pp *f* 8 poena mecum poena

21

mecum *ff* 5 *ff* 3 *ff* *p*

22

ff *ff* *p* *f* 12 *ff* 7 te li.

HORN III-IV

6

23

bentor soci a re

10

f

ff

24

5

cres.

f

ff

7 38

mihi juncionis amari

ff

25

10

f

ff

4 2

Andante grazioso ♩ 104

Nº 7.

CAVATINE.

4

Cors en LA bas.

26

f

> p

ff

4

27

Bⁿ

Cl.

f

ff

ff

ff

ff

1

ff

ff

ff

1

dol.

>

28

sf

sf

sf

4

Bⁿ

Cl.

f

> p

f

2

6

HORN III-IV

7

Nº 8.
AIR et CHOEUR.

Andante maestoso. $\text{♩} = 66$

ff Cors en UT. 29
pp

5 30
ff

pp 31
14 virgusim defensus

32
f ff pp

SOLO.

33
ff tutta forzo.

Nº 9. TACT. Allegro $\text{♩} = 144$

Nº 10.
FINAL.

ff Cors en UT. 1 1 8 34
f

35
ff

8

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, both in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music consists of 16 measures. The first measure of the melody is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the accompaniment is a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody and accompaniment are in a simple, folk-like style. The handwriting is in ink on aged paper.

36

ff

37

tutta forza.

fp

5

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a key signature change to one flat (B-flat) in the final measure. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns. Dynamic markings include *fp* (fortissimo piano), *cres.* (crescendo), and a series of *sf* (sforzando) markings. The system concludes with a repeat sign.

39

ff

40 And.^{no} moderato. 132. **Tempo 1.^o animato.**

12

41 *sf*

42

This block contains the musical notation for measures 42 and 43. Measure 42 features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Measure 43 continues the melody in the treble staff and includes a bass line with a prominent eighth-note pattern. The key signature has one flat, and the time signature is 2/4.

LINE.

STABAT MATER

TRUMPET I-II

G. Rossini

Andantino moderato $\text{♩} = 132$.

Nº 1. INTRODUCTION

1

22 *ff*

2

26 *ff*

3

14 *f* *tutta forza p/p*

4

11 *ff* *p/p* 2 *ff*

5

11 *p cres.* 5 *ff*

en $\text{Al} \frac{1}{2}$.

Allegretto maestoso $\text{♩} = 100$.

Nº 2.
AIR.

15 5 *f* *p/p* 11 *tutta forza.*

6

7

4 *f* *ff* *f* *sf* *sf* *sf* *sf* *sf* *sf* *p/p* *sf*

TRUMPET I-II

3

2 *sf* 8 *sf sf sf* 1 *ff*

16 *Vio 4^a* 22 *sf sf* 17 *Vio 4^a* 10 *sf sf* 18 *tutta forza.* 3

Nº 5 Tacet.

en Sib All^o moderato $\text{♩} = 80$. *Vio 4^a* 19 *Vio 4^a* 20

Nº 6. QUATTOR. *sf sf sf* 10 *ff* 28

20 *ff* 3 *ff* 28 *Vio 4^a*

21 *ff* 7 *ff* 3 *ff* *p* *ff* 3

22 *ff* *p* *sf* 12 *ff* 29 *Fl. b*

TRUMPET I-II

4

23 24 Fl. 25

ff 7 *ff* 7 60 *ff* 42

N° 7 Tacet.

en UT. Andante maestoso 66 29

N° 8 *ff* 12

AIR

et CHOEUR.

30 31

f 3 19

32 Sop.

f *ff* 11

33 tuttaforza.

ff

N° 9 Tacet.

en UT Allegro 144. 34

N° 10 *ff* 1 1 16

FINAL.

Sop. 35

ff

TRUMPET I-II

5

36

5 *ff* 2 5

37

tutta forza *ff* Sop. sue - - - cu *f*

38

ff sf sf sf sf sf sf 3 *ff*

39

f ff sf sf sf sf sf sf 3 *ff*

40

ff 12 *ff*

41

ff 12 *ff*

42

ff 12 *ff*

Fine.

STABAT MATER

TROMBONE ALTO

G. Rossini

Nº 1.
INTRODUCTION

And^{no} moderato. $\text{♩} = 132$.

12 B^{ns} 1 sotto voce. 6 vns 1^a 1

26 vns 1^a 2

14 Ten. 3

tutta forza. 8 Sop. 4

dumpende_bat fi-li- p f

dumpen_de_bat fi-li-ff

11 B^{ns} sotto voce. 3

Nº 2.
AIR.

All^{mo} maestoso. $\text{♩} = 100$.

12 vns 1^a 5

8 BASSO SOLO. 2 tutta forza.

6

4 7

5 col canto a tempo vns 1^a BASSO SOLO.

8

tutta forza. 9

3

1 2 3 4 5 6 7 8

pp

2

Nº5
DCO

Largo. $\text{♩} = 69$.

Nº 4.
AIR.

All.^o maestoso. ♩ = 104.

N^o 5, 6 et 7 Tacet.

Nº 8. And.^{te} maestoso. ♩ = 66.

**AIR ET
CHOEUR.**

N^o 8. And.^{te} maestoso. ♩ = 66.

AIR ET CHŒUR.

29 12

ff sostenuto. *f*

30 3 31 19

ff *f*

32 5 7 Sop.

ff *gra*

33 *tutta forza.*

TROMBONE ALTO

3

N° 9 Tacet.

N° 10.
FINALE. Allegro. $\text{♩} = 144$.

ff

34 8 Sop. BASSO SOLO.

35 ff BASSO SOLO.

36 ff

BASSO SOLO.

37 fp 4. V^{ns} 1^o BASSO SOLO.

38 f ff sf sf sf sf sf sf p f ff $cres.$

BASSO SOLO. fp $cres.$

39 sf f ff ff

40 And.^{no} moderato. $\text{♩} = 152$. 12 B^{ss} 41 1^o Tempo animato. pp

42 sf sf sf sf

FINE.

STABAT MATER

TROMBONE TENOR

G. Rossini

N°1. *And^{no} moderato. ♩ = 152.*

INTRODUCTION. *B^{ns} sotto voce.* *v^{ns} 1^a*

12 *6* *1* *ff*

26 *v^{ns} 1^a* *2*

14 *Ten.* *3* *dum-pen-de-bat fi-li- p ff*

tutta forza. *8* *Sop.* *pp* *dum-pen-de-bat fi-li- ff*

4 *pp*

11 *B^{ns} sotto voce.* *p* *cres.* *5* *ff*

N°2. *All^{uo} maestoso. ♩ = 100*

AIR *v^{ns} 1^a* *11* *5* *pp*

6 *v^{ns}* *BASSO SOLO.* *tutta forza.*

6 *pp* *sf* *sf* *sf* *pp* *ff* *sf* *sf* *sf* *sf* *sf*

4 *7* *sf* *sf* *sf* *sf* *sf* *sf*

5 *col canto. a tempo.* *v^{ns} 1^a* *BASSO SOLO.*

8 *tutta forza.* *5* *ff*

9 *5* *BASSO SOLO.*

1 *2* *3* *4* *5* *6* *7* *8* *pp* *sf*

2

N^o 5, 6 et 7 Tacet.

— ti a

TROMBONE TENOR

3

N° 9 Tacet

N° 10. Allegro. $\text{♩} = 144$
FINAL.

ff

34 8 Sop. BASSO SOLO.

35 BASSO SOLO.
ff

36 *ff*

BASSO SOLO.

37 4 Vns 1^o BASSO SOLO.
fp

TUTTI.
ff sf sf sf sf sf sf sf sf sf sf

38 *cres.* *f ff*

BASSO SOLO.
fp sf sf sf sf sf sf

39 *cres.* *f ff ff*

40 And^{no} moderato. $\text{♩} = 132$. *pp*

41 1^o Tempo animato. *sf*

42 *sf sf sf sf*

FINE.

STABAT MATER

TROMBONE BASS

G. Rossini

N^o 1. *And.^{te} moderato. ♩ = 152.*
INTRODUCTION. 12 *B^{ns}* *sotto voce.* 6 *v^{ns} 1^o* 1 *ff*

2 *ff*

3 *Ten.* *dum-pen-de-bat fi-li- p f*

4 *tutta forza.* 8 *Sup.* *dum-pen-de-bat fi-li- ff*

11 *B^{ns}* *sotto voce.* *cres.* 5 *ff*

N^o 2. *All.^{ro} maestoso. ♩ = 100.*
AIR. 11 *v^{ns} 1^o* 5 *ff* *pp*

6 *v^{ns} 1^o* *SOLO.* *tutta forza.* *f*

6 *pp sf sf > sf > sf > pp*

7 *sf > sf > sf > pp f ff sf sf sf sf*

5 *col canto, a tempo, v^{ns} 1^o* *SOLO.* *pp f*

8 *tutta forza.* 1 6 *pp f*

9 *SOLO.* 3 *ff pp*

1 2 3 4 5 6 7 8 *pp*

TROMBONE BASS

2

N^o 3. *Largo.* $\text{♩} = 69.$
DUO. *v^{ns} 1^{re}*

10 Sop.
plari dolen - tem cum fi-li - o Quis est ho - mo sf

11 Sop: 1^{re}
con-tris-tari piam matrem con tem sf sf sf sf

12 Cl. *col canto.* *v^{ns} 1^{re}*

N^o 4. *All^{to} maestoso.* $\text{♩} = 104.$
AIR.

13 8 *sf sf sf*

14 15 15 Tim. *v^{ns} 2^{de}*

15 2 2 *sf*

16 15 *p*

17 4 *f f f*

18 3 *tutta forza.*

N^o 5, 6 et 7 Tacet.

N^o 8. *And^{te} maestoso.* $\text{♩} = 66.$
AIR ET
CHOEUR.

29 12 *f*

30 3 31 19 *f*

32 3 7 Sop.
gra - -

33 *ff*

TROMBONE BASS

3

N° 9 Tacet

N° 10. *Allegro. ♩ = 144.*
FINAL.

ff

34 8 *Sop.* *SOLO.* *f*

35 *ff* *SOLO.*

36 *ff* *tutta forza.*

37 *fp* *4* *Vib.* *SOLO.* *p* *cres.*

38 *TUTTI.* *f* *ff* *sf* *sf* *sf* *sf* *sf* *p* *cres.* *f* *ff*

39 *SOLO.* *cres.* *f* *ff* *TUTTI.* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

40 *And.^{no} moderato. ♩ = 152.* *12* *B^{ns}* *ff*

41 *I.^o Tempo animato.* *pp* *sf*

42 *sf* *sf* *sf* *sf*

TIMPANI

30 *ff* *pp* 31

10 Sop. *7. sotto voce.* 32 *f* *ff*

Inflam - ma - tus

6 Sop. 33 *pp* *ff* *tutta forza.*

gra - - - - - ti -

Nº 9 Tacet. en Sol. Allegro. 144.

Nº 10. 34 16 *ff*

FINAL.

35 *ff* 36 *ff* 37 *tutta forza.* 38 *ff* 39 *f*

9 Sop. *f*

40 And.^{no} moderato. 152. 1º Tempo animato.

12 B^{ns} 41 *pp* *sf* 42

1 2 3 4 5 6

LINE.

STABAT MATER

VIOLIN I

G. Rossini

And.^{no} moderato $\text{♩} = 132$.

N.º 1:

INTRODUCTION.

8 *pizz.*

arco.
p

cres.
rinforzando.
ff

sf sf
smorz.
pp

8 *cl.*
pp

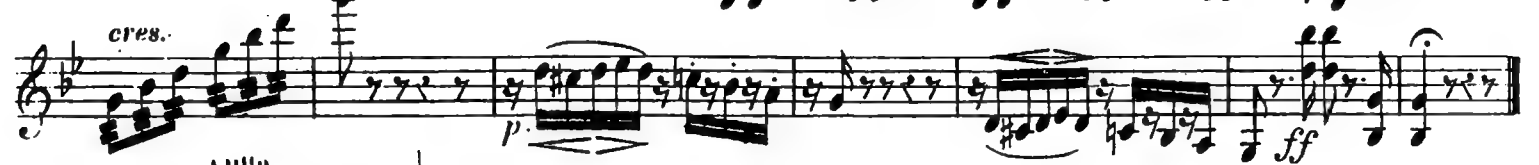
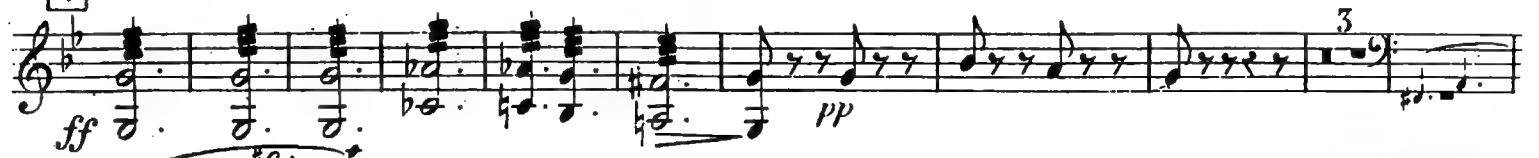
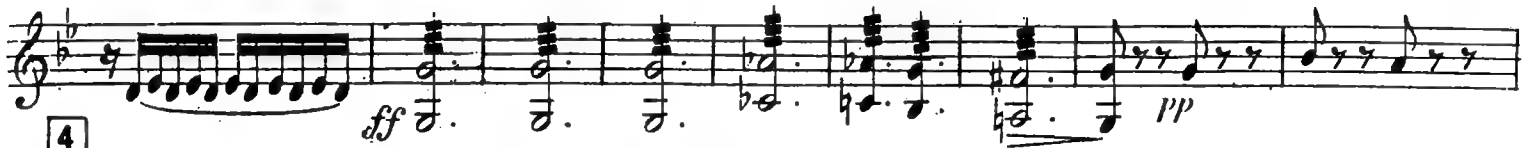
ff

smorz.
pp

lutta forza.
pp

3

3



VIOLIN I

a tempo.

divisi. [8]

unis. *p* *ff*

[9] *fp* *pp*

ff *fp* *pizz.*

arco. *pp*

Nº5. *Largo* 69. *sotto voce.*

Cor. *con sordini.* *ff* [10]

f *p* *pp*

VIOLIN I

5

This page contains the Violin I part of a musical score, spanning 14 staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

Dynamic markings and articulations:

- f** (forte) and **f>** (f marcato) are used frequently throughout the piece.
- pp** (pianissimo) appears on the second staff.
- p** (piano) and **p>** (p marcato) are used on the sixth and eighth staves.
- sf** (sforzando) is used on the tenth staff.
- ff** (fortissimo) appears on the bottom staff.
- Articulations include accents (>) and slurs.

Rehearsal marks:

- Rehearsal mark **11** is located at the beginning of the fourth staff.
- Rehearsal mark **12** is located at the beginning of the fifth staff.

Instrumental entries:

- Sop. I.** (Soprano I) enters on the eleventh staff with a melodic line.
- Cor.** (Cor Anglais) enters on the eleventh staff with a melodic line.
- Ob.** (Oboe) enters on the twelfth staff with a melodic line.

Vocal parts and lyrics:

- Lyrics are present for the vocal parts: "lon - tem cum fi - li - o. sotto voce."
- The lyrics are positioned below the vocal staves.

VIOLIN I

Allegro maestoso $\text{♩} = 104$

Nº 4.
AIR.

Vº 2.

ff

13 *sotto voce.*

ff *pp* *ff* *pp* 3

14 *cres.* *f*

15 *pp* *Vº 2.*

sotto voce.

ff *pp* *ff*

16 *pp* *cres.*

f *pp* *p*

17 *sotto voce.* *ff* *pp*

p *ff*

18 *tutta forza.* *pp* *ff*

VIOLIN I

7

Nº 5 Tacet.

All.^{mo} moderato $\text{♩} = 80$.

Nº 6.
QUATUOR.

Musical score for Violin I, N° 6, Quatuor. The score is in G major (one sharp) and 4/4 time. It consists of 22 measures. The tempo is All.^{mo} moderato with a metronome marking of quarter note = 80. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and fingerings.

Measures 1-4: *sf*, *sf*, *sf*, *pp*. Measure 4 has a first ending bracket.

Measures 5-8: *ff*, *pp*. Measure 8 has a fourth ending bracket.

Measures 9-12: *f*. Measure 12 has a first ending bracket.

Measures 13-16: *f*. Measure 16 has a first ending bracket.

Measures 17-20: *ff*, *p*. Measure 20 has a first ending bracket.

Measures 21-24: *ff*, *pp*, *f*, *tr*. Measure 24 has a first ending bracket.

Measures 25-28: *f*, *f*. Measure 28 has a first ending bracket.

Measures 29-32: *f*, *dolce.*, *ff*. Measure 32 has a first ending bracket.

Measures 33-36: *ff*, *p*, *ff*, *ff*, *p*, *sf*. Measure 36 has a first ending bracket.

Measures 37-40: *pp*. Measure 40 has a first ending bracket.

Measures 41-44: *ff*, *ff*, *ff*, *ff*. Measure 44 has a first ending bracket.

Measures 45-48: *f*, *p*, *f*. Measure 48 has a first ending bracket.

VIOLIN I

Violin I musical score, measures 23-27. The score is written in G major (one sharp) and 4/4 time. It features various dynamic markings and articulations.

Measures 23-27 include:

- Measure 23: *ff* (fortissimo), *p* (piano).
- Measure 24: *cres.* (crescendo), *rinforz.* (rinforzando), *ff* (fortissimo), *pp* (pianissimo).
- Measure 25: *4 pizz.* (4 pizzicato), *f* (forte), *pp* (pianissimo).
- Measure 26: *arco.* (arco), *tr.* (trill), *f* (forte), *pp* (pianissimo).
- Measure 27: *ff* (fortissimo), *pp* (pianissimo).

Measures 28-32 include:

- Measure 28: *1*, *2*, *3*.
- Measure 29: *4*, *5*, *6*.
- Measure 30: *1*, *2*, *3*, *4*, *5*, *6*.
- Measure 31: *2*, *3*.
- Measure 32: *8*.

Measures 33-37 include:

- Measure 33: *And.^{te} grazioso* (Andante grazioso), *♩ = 104* (quarter note = 104), *N.º 7.* (No. 7), *CAVATINE.* (Cavatine), *Bass.* (Bass).
- Measure 34: *5*, *8*.
- Measure 35: *ff* (fortissimo), *pp* (pianissimo).
- Measure 36: *f* (forte), *pp* (pianissimo).
- Measure 37: *ff* (fortissimo), *pp* (pianissimo).

VIOLIN I

9

ff pp ff pp ff

28

pp f >>>

p sf

2 dol. pizz.

Nº8.
AIR et CHŒUR.

And^{te} maestoso 1/2cc.

Cor. 29

ff

pp

ff

Violin I musical score, measures 30-32. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). Measure numbers 30, 31, and 32 are indicated in boxes above the staff. The score is divided into three systems, with measures 30-31 on the first system, measures 31-32 on the second system, and measure 32 on the third system. The music concludes with a final measure in the third system.

Measure 30: *ff* (fortissimo). Measure 31: *pp* (pianissimo). Measure 32: *ff* (fortissimo).

Measure 31 includes a *p* (piano) marking. Measure 32 includes a *pp* (pianissimo) marking.

ff

33

p

tutta forza.

Nº 9 Tacet.

Allegro $\text{♩} = 144$.

Nº 10.

FINAL.

ff

34

Sop. 1.

35

ff

36

ff

VIOLIN I

Violin I musical score page 12. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff features a dense, rapid sixteenth-note passage marked *tutta forza*. The fourth staff contains a measure marked with a box containing the number 37, followed by a *pp* (pianissimo) dynamic. The fifth staff shows a melodic line with a *p* (piano) dynamic and a *cres.* (crescendo) marking. The sixth staff begins with a *f* (forte) dynamic, followed by a *ff* (fortissimo) dynamic. The seventh staff contains a measure marked with a box containing the number 38, followed by a *p* dynamic and a *divisi.* (divisi) marking. The eighth staff features a dense, rapid sixteenth-note passage marked *cres.*, *f*, and *ff*. The ninth staff continues the melodic line with a *p* dynamic, a *cres.* marking, and a *f* dynamic. The tenth staff begins with a *p* dynamic and a *divisi.* marking, followed by a dense, rapid sixteenth-note passage marked *cres.*

VIOLIN I

13

39

40 And^{no} moderato $\text{♩} = 152.$

41 1^o tempo animato.

42

FINE.

STABAT MATER

VIOLIN II

G. Rossini

And.^{mo} moderato $\text{♩} = 132$.

N° 1.

INTRODUCTION.

8 *pizz.*

Arco.

rinf. 1

ff

11 *cl.* *pp*

2

ff

smorzando. 1 *pp*

3

tutta forza. *pp*

4

pp *ff*

VIOLIN II

3

Violin II musical score page 3. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a *pp* (pianissimo) dynamic marking. The second staff includes a *Basso* (bass) line with a *pizz.* (pizzicato) instruction. The third staff has an *arco.* (arco) instruction and a *ff* (fortissimo) dynamic. The fourth staff is marked *All.^{mo} maestoso* with a tempo of $\text{♩} = 100$. It includes *ff*, *pp*, and *pp* dynamics. The fifth staff has a *ff* dynamic. The sixth staff has a *pp* dynamic. The seventh staff has a *tutta forza..* instruction and a *f* dynamic. The eighth staff has a *pp* dynamic. The ninth staff has a *pp* dynamic. The tenth staff has a *pp* dynamic. The page also includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7).

VIOLIN II

a tempo.

8 *tutta forza.*

9 *ff*

Nº 3.

DUO.

Largo $\text{♩} = 69$.

con sordini.

10 *pp* *f*

11 *pp* *f*

12 *pp* *f*

13 *pp* *f*

14 *pp* *f*

15 *pp* *f*

16 *pp* *f*

17 *pp* *f*

5

12

f *f* *f*

f *p* *f*

Sop. I. Cor.

len. tem. cum fi - li - o.

Hob.

f *pp* *ff*

Nº 4. All. maestoso $\text{♩} = 104$.

AIR.

pp *sf* *pp* *sf* *pp* *sf* *ff*

4^{me} Corde

13 sotto voce.

14 ♯

15

4^{me} Corde

pp *sf* *pp* *sf* *ff*

sotto voce.

16

pp *sf* *pp* *sf* *ff*

sotto voce.

17

sf *sf* *sf* *sf* *pp* *p*

tutta forza.

18

VIOLIN II

All^{mo} moderato $\sigma = 80$.

N° 6.

QUATUOR.

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

sf sf sf pp ff pp f ff pp f ff pp f ff p ff p sf

7

A page of musical notation for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation includes a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The piece is marked with dynamics such as *f*, *p*, *ff*, *sf*, *arzo.*, and *morendo.*. There are also performance instructions like *crer.* and *pizz.*. The page contains measures numbered 23, 24, and 25. The notation is written on a grand staff with two staves per system. The first staff of each system contains the right-hand part, and the second staff contains the left-hand part. The piece begins with a series of eighth notes in the right hand and quarter notes in the left hand. The dynamics range from *f* (forte) to *p* (piano). The piece concludes with a *morendo.* (diminuendo) marking.

VIOLIN II.

N°7.
CAVATINE. *And.^{te} grazioso* $\text{♩} = 104.$

Measures 1-10: *f*
Measures 11-15: *pp*
Measures 16-20: *ff*
Measures 21-25: *sf*
Measures 26-28: *pp*

N°8.
AIR et CHŒUR. *And.^{te} maestoso* $\text{♩} = 66.$

Measures 1-10: *pp*
Measures 11-15: *ff*
Measures 16-20: *pp*
Measures 21-25: *ff*
Measures 26-28: *pp*
Measure 29: *pp*

VIOLIN II

9

This page of a musical score for Violin II contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is primarily composed of continuous sixteenth-note patterns. Measure numbers 30, 31, and 32 are indicated in boxes above the staves. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The score concludes with a double bar line at the end of the final staff.

VIOLIN II

pp

6

ff

p

33

tutta forza.

This block contains the first 33 measures of the Violin II part. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure has a 'pp' (pianissimo) dynamic marking. The second measure has a '6' below it. The third measure has a 'ff' (fortissimo) dynamic marking. The fourth measure has a 'p' (piano) dynamic marking. The fifth measure has a '33' in a box. The sixth measure has 'tutta forza.' written below it. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Nº 9 Tacet.

Allegro $\text{♩} = 144$.

Nº 10.

FINAL.

ff

34

5

Sup. 1.

f

35

ff

36

ff

This block contains measures 34 through 36 of the Violin II part. Measure 34 has a 'ff' (fortissimo) dynamic marking. Measure 35 has a '34' in a box, a '5' below it, and 'Sup. 1.' written above it. Measure 36 has a 'f' (forte) dynamic marking. The music continues with eighth and sixteenth notes, with some rests and accidentals. The key signature remains two flats.

tutta forza.

37 *pp*

cres. *ff* 38 *ff* *p* *cres.*

f *ff* 39 *cres.* *f* *ff*

40 *And.^{te} moderato* *pizz.* $\text{♩} = 152$

41 *1.^o tempo animato.* *arco.*

42

FINE.

STABAT MATER

VIOLA

G. Rossini

Nº 1. Andante moderato. $\text{♩} = 132$.

INTRODUCTION.

pizz

arco.

cres.

ff

ff

Basso

Stabat mater dolor. *pp*

pp

ff

ff

pp

f

tutta forza.

pp

f

1

2

3

3

ff *pp* *ff*

pp *pizz.* *p* *cres.* *p* *ff*

Nº 2. **AIR.** **Allegretto maestoso** $\text{♩} = 100$

f *ff* *pp* *1º* *1* *pp*

pp *ff.*

3 tutta forza *pp*

f *ff* *pp* *f* *ff* *fp* *sf*

sf *p* *pp* *f* *ff* *fp* *sf*

sf *pp* *f* *ff* *fp* *sf* *a piacere*

VIOLA

a Tempo

8 *tutta forza*

9

p *ff* *p* *fp*

pp

N° 3.
DUO.

Largo.

con sordini.

Cór.

sotto voce

10

pp *f* *p*

f *pp* *f* *p*

11

f *f* *f* *sf*

sf *sf* *p*

12

f *f* *f* *f*

Sop. 1^o

len

tem euni fi li b.

Corni.

Nº4.
ARIA.

Ob:

sotto voce.

13 sotto voce.

pp ff

sotto voce.

18 tutta forza.

sotto voce.

VIOLA

Nº 5 Tacet.

Nº 6. Allegretto moderato. $\text{♩} = 80$

QUATUOR.

1

19

20

21

22

sf *sf* *sf* *pp* *ff* *pp* *f* *f* *pp* *f* *ff* *p* *dol.* *ff* *ff* *p* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

VIOLA

7

f *p* *f*
 23 *ff*
p *cres.* *f*
ff *pp*
 24 *pizz.*
 1 2 3 4 5 6
 5 *arco* *p*
f *f* 25 *ff*
pp
 1 2 3 4 5 6 7
 12 1 *morendo.*

VIOLA

9

6 6

6 6

6 6

30

ff

6 6 6 6

31

pp

32

ff

VIOLA



Nº 9. Tacet.

Nº 10.

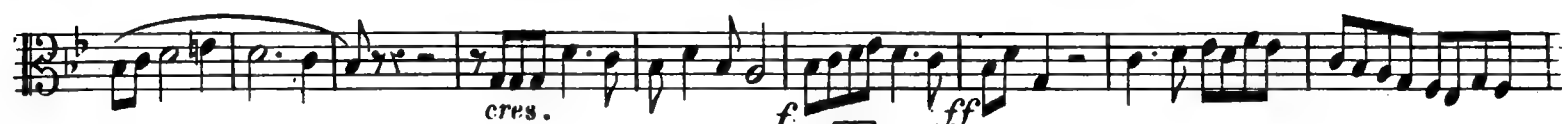
FINALE.

Allegro 4/4.

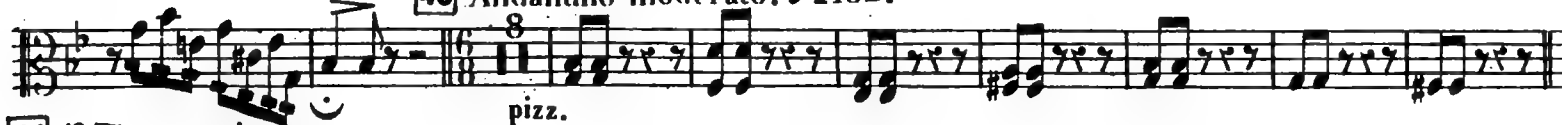


VIOLA

36



40 Andantino moderato. ♩ = 132.



FINE.

STABAT MATER

And^{no}. moderato $\text{♩} = 152$.

G. Rossini

N^o 1.
INTRODUCTION.

The musical score is written for Violoncelles and Contrabasses. It begins with a piano introduction in 6/8 time, marked 'And^{no}. moderato' with a tempo of 152 beats per minute. The key signature has one sharp (F#). The score is divided into two systems of staves. The first system includes a grand staff (violin and piano) and a single staff for the Violoncelles and Contrabasses. The second system includes a grand staff and a single staff for the Violoncelles and Contrabasses. The score features various dynamics including *pp*, *f*, *pp*, *f*, *arco.*, *p*, *arco.*, *cres.*, *rinforzando.*, *ff*, *pp*, and *ff*. The score also includes articulations such as *pizz.* and *arco.*. The score is marked with a first ending bracket and a first ending repeat sign. The score concludes with a final cadence.

pp

tutta forza. *pp*

Celles.

Cell et C.B. *f* *decresc.* *p* *pp*

decresc. *p* *pp* *pizz.*

pp *f* *pp* *f* *pizz.*

p *arco. cres.*

p *pizz.* *ff arco.*

All.^{mo} maestoso $\text{♩} = 100.$

N. 2.
A/R.

ff *pp* *dolce.* *pizz.* *pp* *f* *arco.* *tutta forza.* *pp* *sf* *sf* *sf* *pp* *sf* *sf* *sf* *p* *pp* *p* *f* *ff*

3 3

sf

sf

sf

sf

sf

sf

pizz.

pizz.

col canto.

1 *a tempo.*

arco.

tutta forza.

fp *pp*

ff *fp* *fp* *pp*

ff *fp* *pizz.* *pizz.*

1

First system of the musical score. The upper staff is marked *arco.* and the lower staff is marked *pp pizz.*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Second system of the musical score. The upper staff is marked *Largo* and *69. con sordini.*. The lower staff is marked *Nº 5. DUO.* and *Cor.*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff. The lower staff also has a *sotto voce.* marking.

Third system of the musical score. The upper staff is marked *pizz.* and *pp*. The lower staff is marked *f* and *p*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Fourth system of the musical score. The upper staff is marked *f* and *pp*. The lower staff is marked *f* and *p*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Fifth system of the musical score. The upper staff is marked *f* and *pp*. The lower staff is marked *f* and *p*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Sixth system of the musical score. The upper staff is marked *f* and *p*. The lower staff is marked *f* and *p*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Seventh system of the musical score. The upper staff is marked *p* and *f*. The lower staff is marked *p* and *f*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

Eighth system of the musical score. The upper staff is marked *1*, *2*, *3*, and *4*. The lower staff is marked *1*, *2*, *3*, and *4*. The music features a series of eighth-note patterns with some accidentals (flats) in the upper staff, and a steady eighth-note accompaniment in the lower staff.

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

Sop.
Cor.
len - tem cum fi - li o.
sf *f*

sotto voce. 1 *pp* *ff*

Nº 4.
A. I. R.
All.º maestoso 104.
1 *pp* *sf* 1 *pp* *sf* 1 *pp*

sf *ff* *sotto voce!* *sotto voce.*

pp *ff* *sf* *sf* *sf* *pp* *ff*

pizz.

pizz.

f

pp

arco.

pp

sf

1

pp

sf

1

pp

sf

arco.

ff

sotto voce.

sotto voce.

ff

sf

sf

pp

ff

pizz.

pizz.

arco.

sotto voce.

ff

sf

sf

sf

pizz.

pizz.

arco.

3

arco.
sotto voce.
arco.

pizz.
arco.
tutta forza.
arco.

ff sf sf sf pp pizz.

sf sf sf sf sf sf

Nº5 tacet.
Nº6.
QUATCOR.

All.^{mo} moderato $\text{♩} = 80$.

sf sf sf pp >

ff pp

f p f

ff

p ff pp

1 2 3 4

f *p* *f*

ff *p* *ff* *ff* *2* *ff*

ff *sf* *pp* *ff* *pp* *f* *p*

f *ff* *p* *cres.*

ff *pp*

pizz.

arco.

p

f *p*

f

ff *p*

7 *pizz.*

1 *morendo.*

Arco.

And: maestoso $\text{♩} = 104$.N^o 7.
CAVATINE.

6 *f* *p* *ff*

pp *pp* *f* *p*

ff *ff* *p* *ff* *p*

ff *p* *p* *f* *p* *ff* *p* *ff* *p*

p *p* *sf* *sf* *sf* *pp*

f *p* *pizz.* *pizz.*

2 *pp* *p*

VOLONCELLES et CONTRE-BASSES.

13

And.^{te} maestoso $\text{♩} = 66.$

N^o 8.
AIR et CHŒUR.

Cor.

ff

pp

pizz.

arto.

ff

6.

pp

ff

pizz.

arco.

ff

First system of musical notation. The upper staff (Violoncelles) begins with a fortissimo (*ff*) dynamic and features a series of sixteenth-note chords. The lower staff (Contre-Basses) provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a pianissimo (*pp*) dynamic marking.

Second system of musical notation. The upper staff continues with sixteenth-note chords, while the lower staff features a more active line with eighth and sixteenth notes. The system ends with a double bar line.

Third system of musical notation. The upper staff is dominated by dense sixteenth-note chords. The lower staff has a simpler accompaniment of eighth notes. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff continues with sixteenth-note chords. The lower staff features a line of eighth notes. The system ends with a double bar line.

Fifth system of musical notation. The upper staff features a crescendo leading to a fortissimo (*ff*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The lower staff has a corresponding accompaniment. The system ends with a double bar line.

Sixth system of musical notation. The upper staff features a series of chords. The lower staff has a line of eighth notes. Dynamics include fortissimo (*ff*) and sfz (*sf sf sf*). The system ends with a double bar line.

Seventh system of musical notation. The upper staff features a series of sixteenth-note chords. The lower staff has a line of eighth notes. The system begins with the instruction *tutta forza.* and ends with a double bar line.

Allegro $\text{♩} = 144$.

Nº9 tacet.

Nº10.

FINAL.

The musical score is written for Violoncelles and Contrabasses. It begins with a tempo marking of 'Allegro' and a metronome indication of 144 beats per minute. The first system shows two parts, Nº9 and Nº10, both marked 'ff' (fortissimo). The score is in 2/4 time and features a key signature of one flat (B-flat). The first system includes a first ending bracket. The second system includes a third ending bracket. The third system includes a fourth ending bracket. The fourth system includes a fifth ending bracket. The fifth system includes a sixth ending bracket. The sixth system includes a seventh ending bracket. The seventh system includes an eighth ending bracket. The eighth system includes a ninth ending bracket. The ninth system includes a tenth ending bracket. The tenth system includes an eleventh ending bracket. The eleventh system includes a twelfth ending bracket. The twelfth system includes a thirteenth ending bracket. The thirteenth system includes a fourteenth ending bracket. The fourteenth system includes a fifteenth ending bracket. The fifteenth system includes a sixteenth ending bracket. The sixteenth system includes a seventeenth ending bracket. The seventeenth system includes an eighteenth ending bracket. The eighteenth system includes a nineteenth ending bracket. The nineteenth system includes a twentieth ending bracket. The twentieth system includes a twenty-first ending bracket. The twenty-first system includes a twenty-second ending bracket. The twenty-second system includes a twenty-third ending bracket. The twenty-third system includes a twenty-fourth ending bracket. The twenty-fourth system includes a twenty-fifth ending bracket. The twenty-fifth system includes a twenty-sixth ending bracket. The twenty-sixth system includes a twenty-seventh ending bracket. The twenty-seventh system includes a twenty-eighth ending bracket. The twenty-eighth system includes a twenty-ninth ending bracket. The twenty-ninth system includes a thirtieth ending bracket. The thirtieth system includes a thirty-first ending bracket. The thirty-first system includes a thirty-second ending bracket. The thirty-second system includes a thirty-third ending bracket. The thirty-third system includes a thirty-fourth ending bracket. The thirty-fourth system includes a thirty-fifth ending bracket. The thirty-fifth system includes a thirty-sixth ending bracket. The thirty-sixth system includes a thirty-seventh ending bracket. The thirty-seventh system includes a thirty-eighth ending bracket. The thirty-eighth system includes a thirty-ninth ending bracket. The thirty-ninth system includes a fortieth ending bracket. The fortieth system includes a forty-first ending bracket. The forty-first system includes a forty-second ending bracket. The forty-second system includes a forty-third ending bracket. The forty-third system includes a forty-fourth ending bracket. The forty-fourth system includes a forty-fifth ending bracket. The forty-fifth system includes a forty-sixth ending bracket. The forty-sixth system includes a forty-seventh ending bracket. The forty-seventh system includes a forty-eighth ending bracket. The forty-eighth system includes a forty-ninth ending bracket. The forty-ninth system includes a fiftieth ending bracket. The fiftieth system includes a fifty-first ending bracket. The fifty-first system includes a fifty-second ending bracket. The fifty-second system includes a fifty-third ending bracket. The fifty-third system includes a fifty-fourth ending bracket. The fifty-fourth system includes a fifty-fifth ending bracket. The fifty-fifth system includes a fifty-sixth ending bracket. The fifty-sixth system includes a fifty-seventh ending bracket. The fifty-seventh system includes a fifty-eighth ending bracket. The fifty-eighth system includes a fifty-ninth ending bracket. The fifty-ninth system includes a sixtieth ending bracket. The sixtieth system includes a sixty-first ending bracket. The sixty-first system includes a sixty-second ending bracket. The sixty-second system includes a sixty-third ending bracket. The sixty-third system includes a sixty-fourth ending bracket. The sixty-fourth system includes a sixty-fifth ending bracket. The sixty-fifth system includes a sixty-sixth ending bracket. The sixty-sixth system includes a sixty-seventh ending bracket. The sixty-seventh system includes a sixty-eighth ending bracket. The sixty-eighth system includes a sixty-ninth ending bracket. The sixty-ninth system includes a seventieth ending bracket. The seventieth system includes a seventy-first ending bracket. The seventy-first system includes a seventy-second ending bracket. The seventy-second system includes a seventy-third ending bracket. The seventy-third system includes a seventy-fourth ending bracket. The seventy-fourth system includes a seventy-fifth ending bracket. The seventy-fifth system includes a seventy-sixth ending bracket. The seventy-sixth system includes a seventy-seventh ending bracket. The seventy-seventh system includes a seventy-eighth ending bracket. The seventy-eighth system includes a seventy-ninth ending bracket. The seventy-ninth system includes an eightyeth ending bracket. The eightyeth system includes an eighty-first ending bracket. The eighty-first system includes an eighty-second ending bracket. The eighty-second system includes an eighty-third ending bracket. The eighty-third system includes an eighty-fourth ending bracket. The eighty-fourth system includes an eighty-fifth ending bracket. The eighty-fifth system includes an eighty-sixth ending bracket. The eighty-sixth system includes an eighty-seventh ending bracket. The eighty-seventh system includes an eighty-eighth ending bracket. The eighty-eighth system includes an eighty-ninth ending bracket. The eighty-ninth system includes a ninetieth ending bracket. The ninetieth system includes a ninety-first ending bracket. The ninety-first system includes a ninety-second ending bracket. The ninety-second system includes a ninety-third ending bracket. The ninety-third system includes a ninety-fourth ending bracket. The ninety-fourth system includes a ninety-fifth ending bracket. The ninety-fifth system includes a ninety-sixth ending bracket. The ninety-sixth system includes a ninety-seventh ending bracket. The ninety-seventh system includes a ninety-eighth ending bracket. The ninety-eighth system includes a ninety-ninth ending bracket. The ninety-ninth system includes a hundredth ending bracket.

The musical score is written for Violoncelles and Contrebasses. It consists of eight systems, each with a treble and bass staff. The key signature has one flat (B-flat). The time signature is 2/4. The score includes various dynamics and articulations:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *ff*, *pp*.
- System 2:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *p*, *cres.*.
- System 3:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *f*, *ff*.
- System 4:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *p*, *cres.*, *f*, *ff*.
- System 5:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *fp*, *f*, *ff*.
- System 6:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *p*.
- System 7:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *cres.*, *f*, *ff*.
- System 8:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *ff*.

And^{te} moderato $\text{♩} = 152$

First system of music. The upper staff (Violoncelles) begins with a *pp* dynamic and features a melodic line with slurs and accents. The lower staff (Contrebasses) is mostly silent, with a few notes in the first measure.

Second system of music. Both staves are active. The upper staff is marked *pizz.* (pizzicato) and the lower staff is marked *pizz.* (pizzicato). The upper staff then transitions to *arco.* (arco) and features a melodic line with slurs and accents. The lower staff is marked *arco.* and features a rhythmic accompaniment.

1^o tempo animato.

Third system of music. Both staves are active. The upper staff features a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment.

Fourth system of music. Both staves are active. The upper staff features a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment.

Fifth system of music. Both staves are active. The upper staff features a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment. The system ends with a *sf sf* dynamic marking.

Sixth system of music. Both staves are active. The upper staff features a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment. The system ends with a *sf sf* dynamic marking.

FINE.